



TITLE:

歐文摘要

AUTHOR(S):

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CITATION:

歐文摘要. 中國文學報 1999, 58: i-v

ISSUE DATE:

1999-04

URL:

<https://doi.org/10.14989/177827>

RIGHT:

SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE  
Volume XLVIII  
April, 1999  
Edited by  
Department of Chinese Language and Literature  
Faculty of Letters  
Kyôto University

The Style of Guo Pu's "Jiang fu (Rhapsody of the Long River)"

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"Jiang fu" (Rhapsody of the Long River), writtten by Guo Pu who lived from the end of the West Jin period to the beginning of the East Jin period, not only imitates the style of Han fu (rhapsodies written in the Han dynasty) for example by marshalling onomatopoeic words and many names of things in four syllables, but also emphasizes it. Such a style was made possible by the writer's extensive knowledge of Chinese characters and natural history. However, the conscious imitation of Han fu is too artificial, almost making the reader feel pitiful. "Jiang fu" does not revive such powerful atmospheres as those in Mei Cheng's fu and Si-ma Xiang-ru's fu. It is the last long fu of rivers and seas that imitates the Han fu style before the Tang dynasty.

In spite of its imitative style, we can find some new attempts in it, such as the appearance of many strange animate things, including monsters from "Shan-hai Jing (the book about mountains and seas)", vivid descriptions of fish, water fowls, and plants, as well as the representation of a fairly new world found in the new scriptures of Taoism in those days. These strange creatures and scenes had never been described in many previous rhapsodies of rivers and seas. Gazing at them must have shaken the author's thoughts, or perhaps

he was so free from conservative thought that he could gaze at them. At any rate, he depicted a more fantastic scene in the last part of "Jiang fu".

The author describes a boat pulling out at the risk of the rower's life, as fast as the rosy morning haze spreads through the sky, running away to a world where there are no signs of imperial domination, to complete freedom. The rower at last acquires a life as a hermit, in this life. After his river fishing, he goes home at night, beating the side of his boat, singing a song, quite satisfied and proud of himself, taking nature for a friend, and able to enter a peaceful eternal sleep.

"Jiang fu" describes a man turning his back upon the core and looking towards the periphery with great joy, something that many previous rhapsodies of rivers and seas had never described. Furthermore, he is depicted as running away at full speed, full of a sort of vigour. After "Jiang fu", the descriptions of hermit's lives in the literature of the Six dynasties are almost too quiet and refined, except for Tao Yuan-ming's text. In the sense that it describes the hermit's life just before being taken into the Six dynasties' aesthetics, "Jiang fu" can be said to be a monumental text.

## A Study on the Ritual Plays in Yuan Tsa-chu

Ken KOMATSU, Kyôto Prefectural University

From the texts published or copied in Ming dynasty, it seems that Yuan Tsa-chu does not have the ritual facts. But, in the thirty texts published in Yuan dynasty, there are so many ritual plays. Six plays have the ritual part at the end of the stage, and five plays evidently have the ritual property. We can confirm this hypothesis from the melodies which were used at the end of these plays. But in the texts of Ming dynasty, we can find the different situation. In the thirty plays which were published in Yuan dynasty, the texts of Ming dynasty only contain the sixteen plays, and in the eleven ritual plays, only the three plays have been published in Ming dynasty, and the two of these three plays are entirely altered in the texts of Ming dynasty. Why there are so few ritual plays in the texts of Ming dynasty? We can find out the answer of this problem in the property of the texts of Ming dynasty. The main source of those texts is the court plays which were staged in the presence of the emperor. The occasions of the performance were the court celebration. On the other hand, most of the ritual plays aim to conform the soul of the heroes

who have died a tragic death, so they were unsuitable for the celebration. It suggests that the original form of the Yuan tsa-chu must have had the more ritual property than considered.

History of Zheng Zhen-sun (鄭鎮孫) and  
the *Zhi-shuo tong-lüe* (直說通略), the first volume

Noriko MIYA, Kyôto University

The five of the *Quan-xiang ping-hua* (全相平話) series which the Yu family (虞氏) in Jian-an (建安) published in Yuan period are written in colloquial style, and every page of them has an illustration, so people have regarded them as popular books. However, one important fact goes unrecognized. Considering not only them but also the *Wu-dai-shi ping-hua* (五代史平話) and the *Xuan-he yi-shi* (宣和遺事) which were published in the same period, under the rule of Dai-ön yeke Mongrol Ulus, it follows that people in the period could learn the Chinese history from the beginning of the world to Jin dynasty, using colloquial style.

In 1321, about the same year of the publication of the *Quan-xiang ping-hua* series, an incumbent government official published another Chinese history book in colloquial style. The author is Zheng zhen-sun, and the title is the *Zhi-shuo tong-lue*. In the book, he used Chinese colloquial words, but in style, he used Mongolian grammar. Zheng zhen-sun had many friends and bosses who were government officials in the higher echelons came from Uighur. One of them was Seči'ül (薛昂夫) who was a representative separate arias writer. And another was a government who was concerned with the compilation of *A History of Song* (宋史), *A History of Liao* (遼史) and *A History of Jin* (金史). Zheng zhen-sun himself was an inspector (監察御史) who play a part of emperor's ears and eyes, and is also concerned with national publication project. Judging from these circumstances and material, it is probably safe to say that the *Zhi-shuo tong-lüe* was the Chinese history textbook edited for educating the Crown Prince Sidibala, and was published in commemoration of Sidibala's ascending Qa'an (emperor).

Zheng zhen-sun left other two works. One is the *Li-dai Shi-pu* (歷代史譜), which put the history described in the *Zhi-shuo tong-lüe* into the form of a chart. The other is the *Li-dai meng-qiu zuan-zhu* (歷代蒙求纂註) whose contents are the verse comprised of about 250 phrase and its annotation. The

verse was written for the purpose of easing the recitation of Chinese history.

These two works differ in means, but they have the same purpose as the *Zhi-shuo tong-lüe*. They were written with the intention of commanding a panoramic view of history. According to these facts, these three works seem to make a set. Moreover, simple poems for revise of Chinese history were appended to many histories in this period.

Then it follows that we reach the different conclusion from the commonly accepted view which says that the poems which were invariably inserted in the opening and the last of ping-hua textbook are the remains of the popular oral literature.

I will introduce and examine the *Zhi-shuo tong-lüe* itself in the next number.

### Literary Revolution in “Eye”, Literary Revolution in “Ear”

—The Development of Auditory Media and the Experiment of  
“National Language” in the 1920’s China—

Shoji HIRATA, Kyôto University

There was an mutual interrelation between the Literary Revolution and the National Language Movement in China. The aim of this paper is to summarize the development of auditory media (Westernized Drama, Broadcast, and talking film) in 1920’s and 1930’s China, evaluate its influence on the formation of the National Language, and delineate the characteristics of the Literary Revolution in “Ear”. In the Late Imperial China, the Mandarin Chinese (*guanhua*) was a kind of creole language, it had no strict linguistic standard, did not expect spoken by women and the lower class, so it should not be qualified as a pseudo-National Language. After the 1911 revolution, the Republic of China intended to establish a strong centralized nation-state, reformist intellectuals started building a National Language on the bases of the Mandarin. Hu Shi and Chen Duxiu proposed and theorized the Literary Revolution from 1917, the classical language was replaced as the literary standard with the vernacular language. But in their discussion the viewpoint was restricted to the field of print-language, substantially the standard of “spoken language” was left untouched. When the modern auditory media introduced to China in the middle of 1920s, people immediately perceived the necessity of spoken National Language, and attempted to create a standard of “natural speaking”. Its process of construction was executed by dramatists and linguist trained in USA—Hong

Shen, Xiong Foxi, and Yuen Ren Chao. Especially Chao integrated his linguistic studies into the dramaturgy, while described and established the standard of spoken National Language using the modern theatrical movement in Beijing as his stage of experiment. This reform can be defined as “the Literary Revolution in ‘Ear’ (spoken language)”. The created standard of spoken National Language worked to guard the national identity against the aggressor throughout the Sino-Japanese war. It spread out from the center into the local areas, permeated the mainland China in the 1950s, and functioned as supporter of the nation-state during the late twentieth century.

#### **TRANSLATIONS AND NOTES:**

*Zhuzi yulei Lunwen IV*

—— Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Kyôto University.  
Mareshi SAITÔ, Nara Women's University.

#### **REVIEWS:**

XIE Si-wei: A Study of Bai Ju-yi's Collected Works, Beijing, 1997

—— Masahiro SHIMOSADA, Tezukayama Gakuin University.

#### **MISCELLANEOUS:**

Dix ans de développement des études sur la littérature chinoise en France II

—— François Martin, Ecole Pratique des Hautes Etudes

#### **SELECTIVE ABSTRACT OF RECENT WORKS**